

THE REID SYMPHONY ORCHESTRA

Violins
 Joan Fairbairn, *Principal*.
 Peter McKinley,
 Sub-Principal.
 Hilda Young,
 Principal Second.
 Roy Laing,
 Sub-Principal Second.
 A. E. Baga.
 M. Baxter.
 S. Burkinshaw.
 D. Cruickshank.
 E. Cruickshank.
 C. Denholm.
 M. Grant.
 W. M. Haw.
 K. Hogarth.
 B. Laughton.
 M. Lawson.
 D. Macintosh.
 H. McCallum.
 J. McCallum.
 N. J. Mortimer.
 N. Tait.
 D. Whitehouse.
 H. Willmore.

Violas
 Jean Steel.
 M. Cowan.
 W. Gavine.
 M. Mackie.
 S. Mailer.
 B. Milne Home.
 H. Riley.

Cellos
 Marie Dare.
 D. Godfrey.
 E. Gregorson.
 D. Leven.
 M. Moncrieff.
 J. Reid.
Basses
 Edward C. Haigh.
 R. B. Clarke.
 W. E. Freer.
 J. Wilson.

Flutes
 A. G. Waggett.
 M. Knight.

Piccolo
 W. Pearce.

Oboes
 M. G. Keel.
 B. Small.

Cor Anglais
 T. C. Greig.

Clarinets
 J. Logie.
 L. Wright.

Bassoons
 A. Way.
 C. Town.

Contra Bassoon
 L. Langwill.

Horns
 S. Kierek.
 H. J. Clacy.
 G. Watt.
 W. T. Monk.

Trumpets
 W. Hargreaves.
 M. Watson.
 H. G. Toombs.

Trombones
 T. C. Miller.
 R. Stevenson.
 J. G. Buchanan.

Tuba
 J. Thomson.

Harp
 M. Davidson.

Tympani
 R. C. Howells.

Percussion
 P. W. Scott.
 J. E. McAdam.

Librarian
 W. Hargreaves.

Orchestral Attendant
 T. Hall.

USHER HALL, EDINBURGH

THE REID SYMPHONY ORCHESTRA

(Thirtieth Season)

EIGHTH CONCERT

Friday, 11th January 1946, at 7.30 p.m.

REID ORCHESTRAL CONCERTS

Eighth Concert, Friday, 11th January—

ORCHESTRAL PROGRAMME

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| 1. Overture : "The Corsair" - - - - | <i>Berlioz</i> |
| 2. Symphony in E flat (No. 99) - - - - | <i>Haydn</i> |
| 3. Dances of Galanta - - - - - | <i>Kodaly</i> |
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| 4. Overture : "La Baruffe Chiozzotte" - - | <i>Sinigaglia</i> |
| 5. Symphony No. 2 in D - - - - - | <i>Brahms</i> |

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

PROGRAMME
PRICE SIXPENCE

PROGRAMME

1. OVERTURE : " Béatrice et Bénédicte " - - - *Berlioz*

BERLIOZ' little two-act opera was produced in 1862, when the composer was nearly sixty years old. It is, of course, based upon " Much Ado about Nothing." The opera is mainly concerned with the bickerings of Beatrice and Benedick, but Berlioz also finds room for some pleasant irrelevancies in the shape of Sicilian dances and choruses (as well as for venting a long-nursed grudge against studies in fictitious sixteenth century counterpoint!).

The opening Allegro Scherzando of the overture proves to be merely an introduction. An aria of Beatrice is quoted at some length, before the movement settles down to its spicy humour in a regular sonata form.

2. SYMPHONY No. 99 in E flat major - - - *Haydn*

Adagio—Vivace assai.
Adagio.
Minuet : Allegretto.
Vivace.

THIS is one of the second series of symphonies composed by Haydn for performance at Salomon's concerts in London in the seventeen-nineties. The Adagio introduction and the slow movement are amongst Haydn's finest and most imaginative achievements in a serious vein, whilst the rondo-finale releases that irrepressible humour which can risk flippancy and get away with it.

3. DANCES FROM MAROSSZEK - - - *Kodaly*

ZOLTAN KODALY (b. 1882), like Bela Bartok, devoted himself in early life to a thorough-going study and to the collection of the folk-songs of his native land, Hungary. " Dances from Marosszek," which is based upon folk-dances collected in that district, is a comparatively early work, first written for pianoforte. The orchestration was made in 1930, several years later. The intensely deliberate theme of the opening recurs several times after intervening dances, now lively and gay, and now in quiet pastoral soliloquy, and ultimately with the characteristic abandon which all the world over is thought to be the hall mark of the true Hungarian.

INTERVAL

4. OVERTURE : " Le Baruffe Chiozzotte " - - - *Sinigaglia*

LEONE SINIGAGLIA was born at Turin in 1868. He is best known in England by his orchestral works inspired by the dances and folk-songs of Piedmont, and by this adroit and nimble-witted overture to Goldoni's comedy, " The Squabbles of the Folk of Chiozzo."

5. SYMPHONY No. 2 in D major (Op. 73) - - - *Brahms*

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (quasi Andantino).
Allegro con spirito.

BRAHMS' second symphony followed very closely upon his first, the completion of which had been delayed over a period of fifteen years. With the impression of that great tragic yet triumphant symphony fresh in their minds, Brahms' friends were prepared by him for this altogether different experience by such remarks as, " The new symphony is so melancholy that you will not be able to bear it!"

The broad theme of the opening, on horns and woodwind, is punctuated by a bass motive which is to prove of great importance both in its own right and also in the themes, eloquent, solemn or playful, which are derived therefrom. It is only after the glorious melody of the " second subject " (on cellos and violas) that the movement springs to resolute action and foreshows the full measure of the power it wields in the development. Relaxation brings the reprise stealing upon us unawares, because what was previously given in succession is now entwined in simultaneous statement. In the coda a very expressive horn solo opens the way to an aftermath of ever increasing ease and tranquility, and tender playfulness at the last.

The glorious 'cello melody which opens the slow movement is rich in phrases which may be extracted and considered on their own. The design, or rather the emotional range, is to prove rather more complex than that melody would suggest; wavering counterpoints bring mystery, and composure is not regained in the gentle syncopation of the contrasting theme. It is the simple childlike preoccupation of four rising notes which turn and turn again to the summit of their gentle slope which is to cast out doubt; and glorious things are to follow from this simple absorbing pleasure.

The tender tunefulness of the Scherzo which will go off of a sudden into the most delightful pranks of tempo has made this movement a first favourite.

The Finale is to prove brilliant and festive, yet not forgetful of a generous heart and a tender sympathy. But it delights at first to make a stage secret of its high spirits.

S. T. M. N.

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USHER HALL, EDINBURGH

THE REID SYMPHONY ORCHESTRA (Thirtieth Season)

NINTH CONCERT

Friday, 25th January 1946, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Baritone—CHARLES KEELING

REID ORCHESTRAL CONCERTS

Ninth Concert, Friday, 25th January—

THE REID CHOIR

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR

THE STUDENT SINGERS

Solo Baritone—CHARLES KEELING

1. Overture : " Coriolan " - - - - Beethoven
2. Symphony No. 6 (" Pastorale ") - - - - Beethoven
3. Sancta Civitas (The Holy City) - - - - Vaughan Williams
 (for Chorus, Semi-Chorus, Distant Choir, Soloists and Orchestra)
4. Five Mystical Songs - - - - Vaughan Williams

PROGRAMME
 PRICE SIXPENCE